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FAIRES, PATRICIA MCCALLUM. An Exhibition of Drawings, Intaglio and Woodcuts. (1967) Directed by: Prof. Helen A. Thrush.

I am concerned with line and shape. All of my prints and drawings are landscapes. Figures appear in several, but when this happens the figures are as much a part of the earth as are the rocks and soil. It is the universal state of metamorphosis that interests me, the sense of contradiction. What is very old is becoming part of the new born. There is a constant in-between. The building up of earth layers results from the deterioration of objects animate and inanimate. Everything is being taken from and is receiving. It pleases me that Nature is always the master of man.

What I draw is a notation of a trip of the eye and the mind. There is the very near, the very far, the ability of the eye and the mind to jump from one to the other, and at last to focus on an in-between which is a personal place, the unique location of each person's thoughts. And even this location is not stationary. The eroded bank or piece of stone I ponder today will not lead me to the same place tomorrow.

AN EXHIBITION OF  
DRAWINGS, INTAGLIO, WOODCUTS

by

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A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
April 20, 1967

Approved by

Helen Thrush  
Director

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro, Greensboro, North Carolina.

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#### PREFACE

This thesis is an exhibit of drawings in mixed media; intaglio prints in hard and soft ground, aquatint, dry point and engraving; woodcuts in black and white and in color. Following the introductory section is the catalogue documenting the thesis.

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"How everything is woven into the whole  
Each in the other works and lives."

Goethe

"Art always serves beauty, and beauty is  
delight in form, and form is the key to  
organic life, since no living thing can  
exist without it, so that every work of  
art, including tragedy, expresses the  
joy of existence."

Boris Pasternak

I am concerned with line and shape. All of my prints and drawings are landscapes. Figures appear in several, but when this happens the figures are as much a part of the earth as are the rocks and soil. It is the universal state of metamorphosis that interests me, the sense of contradiction. What is very old is becoming part of the new born. There is a constant in-between. The building up of earth layers results from the deterioration of objects animate and inanimate. Everything is being taken from and is receiving. It pleases me that Nature is always the master of man.

I think of grass and trees as a web or pattern. I like to sit or lie on the ground and look through them. I am as pleased with the bottom of Constable's hedgerows as he was with their place in the countryside.

The root system of the tulip is as nice as the gnarled branches of the water oak. The coming rain is important in the way it stirs the grasses on the hillside. Winter weeds stretching



their brown arms across the ground remind me of the lines in the palm of my hand or the cracked and broken clay in the bottom of a dry puddle in August.

What I draw is a notation of a trip of the eye and the mind. It is the very near, the very far, the ability of the eye and the mind to jump from one to the other, and at last to focus on an in-between which is a personal place, the unique location of each person's thoughts. And even this location is not stationary. The eroded bank or piece of stone I ponder today will not lead me to the same place tomorrow.

#### DRAWINGS

Drawing is the closest of the media to my thoughts. I am able to work more directly. It is important to see a mental image on paper, to manipulate the lines, to alter it and to build it until it reaches a point beyond which one cannot go without losing the need for it.

Several of the drawings are a combination of drawing and woodcut and etching. The quality of the etched line or of an aquatint ground lends itself well to the effect desired when combined with ink lines, carbon pencil or charcoal. The results seems to produce a certain three dimensional quality which I find satisfying. Also, a slight variation in whites of paper, even the difference resulting from age, contributes a pleasing tonal contrast.

The woodcut line is adaptable in that the rice paper upon which it is printed permits the possibility of overlays. Pen and ink lines drawn on the surface of the main piece of paper may be

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seen through the rice paper. Additional lines may be made on the rice paper surface.



1. Detail from "Lith" showing the combination of pen and ink, hard ground intaglio, carbon pencil in composition.



2. Detail from "Sprout" in which pen and ink, woodcut and intaglio have been employed.

## INTAGLIO

There are certain textures and line qualities which are rendered best in intaglio. My fascination with earth strata seems to be expressed most completely in this medium. Again the layered design and sense of density is important. In the two earliest intaglio prints, "Autumn" and "Hawthorne", I worked entirely with hard ground line etching to produce the forest and intertwining twig patterns.

"Fossil" and "Fault" are a combination of hard and soft ground, dry point and aquatint. By inking each plate in the traditional manner, rubbing the plate clean, and then inking the positive surface of the plate with a brayer, still another layered effect is possible.

The engravings, "Night Grass" and "Cedar Ridge", are perhaps the least concerned with the density of nature. However, a certain amount of it is felt in "Night Grass". It is as if one is lying on the side of a dune gazing through the sea grass into the night sky and the ocean beyond. I like the prepositions "through" and "between".

## WOODCUTS

Woodcuts usually require much more preparation than the other media, drawing and intaglio. Before actual work is begun many detailed thoughts and preliminary drawings are made. Often a mental picture of the color of the inks has already been formulated. A certain amount of this is dictated by the medium. However, I was able to free my approach to some extent after several weeks of absorbed work with the blocks. One seems to discover his own method of manip-

ulation, alteration, correction and expression.

I like the rich deep colors of the earth, the shadows in evening trees, the mineral layers of creek banks and canyon walls, plants breaking toward light in Spring.

EACH IN THE OTHER WORKS AND LIVES.

## Catalogue of the Exhibit

## I. Drawings

Title	Size	Medium
1. February	7½ x 10½	pen and ink
2. Emmy	8¼ x 10½	pen and ink
3. November Field	5 x 12	pen and ink
4. Ab Initio, Ad Infinitum	5¼ x 13¼	pen and ink, intaglio, colored pencil
5. Picnic	18 x 26	pen and ink on canvas
6. Mist and Trees	14¼ x 16	pen and ink on canvas
7. Lith	8½ x 12¾	pen and ink, intaglio, carbon pencil
8. Sea, Trees and Wind	5½ x 10½	pen and ink, intaglio
9. Winter Trees I	8¾ x 11¾	pen and ink carbon pencil
10. Winter Trees II	11 x 12¾	pen and ink carbon pencil
11. First Snow	4½ x 5¾	pen and ink carbon pencil
12. Wind and Grass	8 x 14½	pen and ink, intaglio
13. Sprout	9½ x 9¼	pen and ink, intaglio, woodcut

## II. Intaglio

14. Autumn	3 x 4	hard ground
15. Hawthorne	3 x 5	hard ground
16. Fossil	5 x 7¾	hard ground, aquatint
17. Fault	4½ x 7¾	soft ground, aquatint, dry point
18. Night Grass	3½ x 6	engraving
19. Cedar Ridge	4 x 6	engraving
20. Eddie	8¾ x 10¾	soft ground, aquatint

## Catalogue of the Exhibit

## III. Woodcuts

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Title	Size	Medium
21. Petaluma	$5\frac{3}{4} \times 10\frac{1}{2}$	one block
22. Trees in Landscape	$11\frac{1}{2} \times 17$	one block
23. Strata	$8 \times 12$	three blocks
24. Dead Lily	$5\frac{3}{4} \times 8$	two blocks
25. Terra Mater II	$4\frac{1}{2} \times 5\frac{3}{4}$	four blocks
26. Belbes	$7\frac{1}{2} \times 11$	two blocks
27. Mapultreew	$3 \times 5\frac{1}{4}$	two blocks

Note: All of the preceding sizes given are in inches.

All of the drawings are executed on paper unless otherwise specified.